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THE HORN BOOK

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The Bookshop for Boys and Girls

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
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Randolph Caldecott's drawings adapted and reproduced through the courtesy of Frederick Warne & Company

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CRW-12/31/29

WE chose this title—THE HORNBOOK—because of its early and honorable place in the history of children's literature, but in our use of it we are giving it a lighter meaning, as Mr. Caldecott's three jovial huntsmen on the cover suggest. Just as they are so full of exuberant joy for the hunt that they cannot blow hard enough, so we are so full of enthusiasm for The Bookshop as a hunting-ground, and so keen on the trail of you lovers of books, that we must blow a horn—even our own horn—a little.

First of all, however, we are publishing this sheet to blow the horn for fine books for boys and girls—their authors, their illustrators, and their publishers. Small and inconspicuous space in the welter of present-day printing is given to the description and criticism of these books, and yet the finest type of writing, illustrating, and printing goes into them.

We hope to make our book notes and lists interesting to boys and girls themselves, to parents, to librarians, and to teachers, and by this means we shall keep our Suggestive Purchase List up to date. We also hope to give book news not covered elsewhere, including occasional short sketches of people who have done most for children's literature and who should be remembered. We shall be glad to answer book questions, and if we receive at any time a particularly interesting letter about books, we shall print it in The Hornbook.

We find, too, that some of our friends live far away from Boston and come to see us only once a year. To them we want The Hornbook to carry greetings and news of The Bookshop and of The Bookshop staff.

Lest this horn-blowing become tiresome to you or to us, we shall publish The Hornbook only when we have something of real interest to say; not oftener than four times a year.

You may expect the next number on the first day of Children's Book Week, November 10, 1924.

B. E. M.

"A PENNY PLAIN AND TWOPENCE COLOURED"

THE Bookshop has imported a stock of toy theaters and plays. The theaters come in three sizes ($8.50–$12.00–$15.00), and the plays which fit the stages are numerous—Cinderella, Sleeping Beauty, The Silver Palace, Charles II, The Corsican Brothers, Don Quixote, Aladdin, Douglas, The Forty Thieves, Dick Whittington, The Miller and His Men, Oliver Twist, King Henry and The Battle of Waterloo.

Let us examine one in detail—"The Grand and Romantic Spectacle of Aladdin and the Wonderful Lamp." Here we have a version of the story from the Arabian Nights. A small booklet gives the play itself and introduces the various characters, which come in sheets ready to be cut and mounted, or are obtainable colored, mounted, and ready for action at a higher price. Here is the magician in his scarlet robe and yellow head-dress consulting his big book of magic in a dark rocky cavern. The debonair Aladdin, fortune's favorite, appears in various rich and costly costumes and descends through a rock into the country of the magic lamp, where the trees are laden with jewel-fruits. The characters come and go clad in vivid colors, and through it all the spirit of the lamp appearing and vanishing in clouds of purple smoke makes necessary swift and clever changes in scenery.

Aside from the inevitable charm of any toy theater, these particular ones are rich in tradition. They have been made for many years in a quaint little out-of-the-way shop in London—a shop that has been sought out by well-known writers and actresses because they in their childhood spent many hours in delighted play with these same theaters. It stands in a narrow cobbled street and shows in its window a variety of things—candies, stationery, sewing materials, toys, games, and a contented, friendly, but unlovely cat (not for sale).

Robert Louis Stevenson visited the shop, and even now the proprietor loves to reminisce of those visits. Stevenson, in his

essay, "A Penny Plain and Twopence Coloured," recounts in a delightful way his boyhood interest in these juvenile dramas.

Unfortunately the day when the sheets of characters were a penny plain and twopence colored has passed, and now the plays, more expensive at the source and still more expensive with us on account of import duty, are priced as follows:

Colored and mounted for small and medium-sized stage, $2.00–$6.00, depending upon the title (some plays have a great many characters).

Colored and mounted for medium-sized or large stage, $4.50–$10.00.

Colored, but uncut and unmounted, for all size stages, $1.00–$2.25.

NEW BOOKS

Headpiece by Maurice Day
from "Ruffs and Pompons"

THE fall is perhaps the most interesting season in the Bookshop. Christmas is on our horizon even as early as this, for many of the new books are destined to make their name and fame during the Christmas season. The list which follows includes ones which we like especially and are sure you will like, too. In our next issue we shall speak of more of the new books and of some new editions with fine illustrations. The books starred below should prove of interest to schools, but every book on the list could well be included in a school library.

Books for 4-8 Years Old

BABY PEGGY'S OWN STORY BOOK — Stokes — $2.00
A good and varied selection of favorite stories.

*ROCKY MOUNTAIN TIPI TALES. By Hal G. Borland — 1.75
Stories of Indian legend and superstition.

TOMMY TIPTOE: A small boy's adventures among the insects. By Ide Eager — Knopf — 1.25
Tommy has a fine time with little creatures of the garden, and everything they tell him about themselves is true.

BUTTERCUP DAYS. By Ethel Cook Eliot — Doubleday — 1.50
A charming story of children who play with fairies.

FORTY GOOD-NIGHT TALES. By Rose Fyleman — Doran — 1.00
Imaginative stories half-a-minute long.

RUFFS AND POMPONS. By Beulah King — Little — 2.50
Reviewed on a succeeding page.

THE COUNTRY BOOK. Told and drawn by E. Boyd Smith — Stokes — 2.50
Another of Boyd Smith's Picture Books, like The Farm Book.

TONY. By Eliza Orne White — Houghton — 1.50
A boy, a girl, a dog, and a cat make enough adventures for a lively, straightforward story.

Books for 8-12 Years Old

*MAN BEFORE HISTORY: A short account of Prehistoric Times. By Mary E. Boyle — Little — 1.50
Miss Boyle has studied painted caves and lake villages at first hand. The book has four reproductions in color, of paintings on cave walls in France and Spain, and other illustrations.

GREYLIGHT. By Anne Bosworth Greene — Century — 1.75
When you have read Greylight, you will love the silvery-white Shetland pony, and you will know what he thinks and feels.

*A CHILD'S HISTORY OF THE WORLD. By C. E. Hillyer — Century — 3.50
Written by a famous educator, for children as young as nine or ten years. A vivid survey of the world's history, with understanding emphasis on the portions that children can grasp. Easy to read and arresting in the form of presentation. An unusual book.

ALL BY OURSELVES. By Mabel L. Robinson — Dutton — 2.00
When Betsy and Benjie are left to themselves on a seashore farm, they show courage and resourcefulness, which bring about a pleasant outcome.

*THERAS AND HIS TOWN. By Caroline Dale Snedeker — Doubleday Page — 1.75
Reviewed on succeeding page.

*KAK, THE COPPER ESKIMO. By Vilhjalmur Stefansson and Violet Irwin — Macmillan — 2.25
Eskimos, Indians, wild animals, and explorers make an exciting story, with Kak the central figure.

THE BOY WHALEMAN. By George F. Tucker — Little — 2.00
A story of a New Bedford boy and his three years' experience on a whaling ship.

*THE TRAIL BLAZERS. By Mary H. Wade — Little — 1.65
The story of the Lewis and Clark expedition.

*THE TORCH. By Louise Collins Willcox — Harper — 5.00
A splendid collection of poems, for boys especially, excellently compiled, illustrated and printed.

Books for 12 Years Old and Over

LAUGHING LAST. By Jane Abbott — Lippincott — 2.00
The scene is Provincetown, the characters are real, and the plot is interesting.

*RED CAPS AND LILIES. By Katharine Adams — Macmillan — 2.00
Two families of children experience the French Revolution and solve a mystery.

*GIRLHOOD STORIES OF FAMOUS WOMEN. By Katherine Dunlap Cather — Century — 1.75
The famous women include, among others better known, Clothilde of Burgundy, Judith of France, Dagmur of Denmark, Eleanor of Poitou, Philippa of Hainault, Jacqueline of Hainault, and Yolanda of Aragon.

LOST FLAMINGOES. By G. Inness Hartley — Century — 1.75
Adventure and natural history are well mingled in this story of the Bahamas.

POWDER-PATCHES AND PATTY. By E. B. Knipe and A. A. Knipe — Century — 1.75
The story centers around the Benedict Arnold plot.

AMERICA. By George Philip Krapp — Knopf — 5.00
A clear, straightforward story of America from its discovery to the present day, emphasizing the fact that America's history is still very much in the making.

A GIRL OF THE PLAINS COUNTRY. By Alice MacGowan — Stokes — 1.75
A refreshing romance of life on a Texan cattle-ranch. Not sentimental.

THE PEARL LAGOON. By Charles Nordhoff — Atlantic Monthly — 2.00
A well-written story of adventure on an island in the South Seas.

THERAS AND HIS TOWN

By Caroline Dale Snedeker

Theras' Town is Athens and Theras is an Athenian to the very core. The first of the book gives us in short chapters something of Theras' school-life, and the activities of the city—the Athletic Field, the Market Place, the Potters' Quarter, the Akropolis, the Slave Market, and the Harbor. When Athens sent out its soldiers against Samos, Theras was there to take leave of his soldier-father. The harbor seemed to him to be inhabited by gods and dragons, for every ship had some tall image on its prow, and the sails, red, orange, blue, and yellow, danced on the water. There was a stir in the crowd, for the General was coming.

"Pericles is coming! Hail, Pericles, Pericles!"

Each chapter and incident sweeps you away with the glory and beauty of Athens, and later, when the scene changes to the rival city, Sparta, where Theras is taken against his will, you agree with Theras—"Sparta isn't anything like Athens. She is not fit to be a subject city of my Athens."

You must read for yourself what happens to Theras, and if you once begin his story, you will be carried along through all his adventures, some of them unbelievably difficult and dangerous, and some of them breathlessly interesting.

"On your mark! Ready! Set! Go!"

Theras races. He loves to run, and does he win? You must read to find out.

RUFFS AND POMPONS

By Beulah King

Finney Foo is a brave little circus clown who sets off from his home, the Toyshop, into the Great World; and one reason he has for going is to try to find a smile for the sober little China Doll. He has many interesting adventures, and makes many friends, for he is always ready to help those who are unhappy, and he always laughs and is merry and brave—even when he seems to be having a bad time.

This is the way he helped a poor, forlorn, lost nickel.

"Come," he said, "the bank is waiting for you," and they walked over to it together.

At the sight of the nickel the lion licked its jaws and winked an eye. "I like you," he said. "You are delicious!"

"Have you swallowed many like me?" asked the nickel.

"Nineteen," said the lion-bank, "and each one tastes better than the last."

"Then I shall make twenty," said the nickel, jumping about with joy. "I've always wanted to grow," said the nickel to the lion-bank. "I've always wanted to become a dollar!"

"Then you've got your wish," said the lion-bank, "and you ought to be happy."

"I *shall* be happy," replied the nickel.

There are animals in the story—live ones and toy ones—and altogether Finney Foo and his great world, which at the most is included in a fifty-mile circle from the Toyshop, make a charming and interesting story—full of laughter and surprises.

He does find a smile for the China Lady and his return to the Toyshop is an occasion of great festivity. "The Pirate Doll made the ice cream—think of it—and the Gentleman Doll, who wore a dress-suit and a white tie, turned the crank of the freezer!"; and whose heart was happiest it was hard to tell.

Tailpiece by Maurice Day from "Ruffs and Pompons," through the courtesy of Little, Brown & Co.

THE QUEEN'S DOLLS' HOUSE

We do things gladly for a Queen, or even a Princess, that we would never think of doing for a mere Commoner. This is just as true in real life today as it has always been in the fairy tales. Into the making of the exquisite beauty of the Queen's Dolls' House

Reproduced from "The Book of the Queen's Dolls' House," through the courtesy of the Frederick Stokes Company

has gone the loving, painstaking enthusiasm which only a gift for one's Queen could inspire. The result is something very perfect indeed, and something which will reveal to future centuries the best settings of home life in the 20th century.

We cannot all see the Queen's Dolls' House, and those of us who do see it have to walk in a long procession, winding our way from the narrow walk on a level with the nurseries and housekeeper's rooms to the lowest level of the garage and storerooms. If we pause to feast our eyes upon the loveliness of the library, the guards say, "Keep moving. Do not stop, please." So there is an advantage in studying the Queen's Dolls' House through that most beautiful of books, "The Book of the Queen's Dolls' House," in two volumes. (Price, $50.00.) In Volume I such eminent persons as Sir Laurence Weaver, Percy MacQuoid, Albert Frank Kendrick, Lady Cynthia Asquith, Miss Gertrude Jekyll have written of subjects in which each is a specialist—The Architecture; The Furniture; The Textiles; The Nurseries; The Garden. Arthur Christopher Benson has written an Introduction explaining how the house came into being and interpreting it in words which are a joy to read and remember.

In Volume II, Mr. E. V. Lucas has described the Library of the Dolls' House, which contains some works of almost all the great writers of the day, never to be reprinted except in this volume, in which *all* the original contributions appear.

It is impossible to describe the charm of these volumes. It is like a long visit in the most fascinating and satisfying surroundings, with hosts and hostesses more to one's taste than dreams could make them. Just think, for instance, of spending long hours examining oils, watercolors, etchings of all the artists of note today, and being shown those drawings by such skilled and delightful people as Lionel Henry Cust and C. E. Hughes. And if your passion is cellars, think of having George Saintsbury conduct you about to show you wines and everything. It is sad to think that in a brief space this book will be seen no more and will be had only rarely at many times its present price. There are just 1,500 copies extant, and only 350 in this country.

"Everybody's Book of the Queen's Dolls' House," by A. C. Benson and Sir Laurence Weaver, is a small volume made from the larger book, but holding the atmosphere and charm of the larger book so far as space will permit. This smaller book does give, too, a delightful view of the house and its contents. (Price, $2.50.)

Then there is also the set of 60 post cards of the Queen's Dolls' House ($3.00)—a pleasant supplement to "Everybody's Book."

THE CROSSWORD PUZZLE BOOK

THE Crossword Puzzle Book. You probably already know the effect of it in your own family, but do you know the effect of it in a bookshop?

I remember the first day the publishers' salesman appeared with it. I remember struggling for a time over the puzzle on the jacket, and with the salesman's help, coming face to face for the first time with "r–i–c–i–n."

"Yes," we thought, "a good many people will like this—the ones who know "ricin" and those who don't—it may interest them all."

The Bookshop placed a moderate order. Not many days later the stock came in, and a small pile was placed on the table. In five minutes one was labelled for a trans-Atlantic steamer; in ten minutes, one for a trans-Pacific; in fifteen minutes, one was bound for Australia; and others were taking the cars for suburban parts. In twenty-five minutes the bell was rung for the stockroom boy and another pile was set out.

Very soon the supply gave out and the book was reordered. Its fame spread fast (faster than "The Plastic Age" or "So Big").

"Have you this new puzzle book?" we were asked constantly. "Would it amuse a friend in the hospital?"

We had the new puzzle book, but would it amuse a friend in the hospital? Our selling staff showed signs of disagreement. It was a question for a physician or psycho-analyst. It might cause a return of ether dreams and a rise in temperature, or the beginning of a complex—perhaps an inferiority complex. We were unwilling to take any responsibility in the matter.

The salesman appeared again. He had the air of a successful man of business. The effect of the Crossword Puzzle Book on him was truly uplifting. Before seeing the Director, he had a few minutes in the shop. Six copies were sold under his keenly interested eyes, so when he did see the Director his first remark was: "Well, I do not have to ask how my book

is selling. If you keep up all day at the rate I witnessed, I don't know that I can guarantee to keep you supplied."

It took several more weeks before a different reaction from the puzzle book was felt. A mother appeared at the shop. "You have no idea," she said, "what an expense the Crossword Puzzle Book is to us. We have had to get an atlas and a new dictionary, and now I want a good reference book on Greek mythology. It is terrible what deep water we get into, and the children are developing very inquiring minds. I don't know what will be the next thing, but probably the 'New International Encyclopedia.'"

We know there is still another reaction but we do not hear so much about it, although some of us have experienced it. We are in the middle of a very interesting chapter. Some one in the room is trying to do a puzzle. The air is charged with social unrest, not at all favorable to the reader. "For goodness' sake, what word is there that means —— and has only four letters and one of them is G?"

But still the Crossword Puzzle rages in every sense, and now a second book has appeared. For a dollar and thirty-five cents you can get fifty brain storms, and a Venus pencil!

THE BOOKSHOP FROM THE OUTSIDE

By Alice M. Jordan, Supervisor of Work with Children, Boston Public Library

WHEN the Bookshop for Boys and Girls became a reality instead of a dream, no part of the community watched with more anxious eyes than those librarians whose work lay with children and their reading.

We believed in discriminating selection for our libraries. We believed that long series are stultifying, that mediocrity in books for children is more universal and more baffling to combat than sensationalism. We believed in the value to the individual child of books well-chosen to fit mental stature, to

satisfy normal curiosity, to awaken aspirations, to free the searching mind.

To supply such books was, indeed, our own aim, but a public library does not touch the whole community, nor are its carefully selected collections often consulted when books are to be bought.

Could a bookshop which must reckon profit and loss and must keep the kind of books that give evidence of business acumen, could this bookshop, or any bookshop, so imagined and so organized, long survive? Could it rule out the mass of poorly conceived and cheaply manufactured books and keep up its standard of "books of distinction"?

Eight years of progressive service in which this standard has not been lowered have justified our faith in the practical side of the venture. There were no low aims in the path that the Bookshop blazed. Only those books which could be recommended for purchase were put forward for boys and girls in that upper room where the Bookshop had its beginning.

In buying a home library for children, the thoughtful person recognizes the first need to be for the time-honored favorites of childhood. Initial purchase should include those books that must be read at an early age if they are ever to be enjoyed, and yet that it would be a loss to miss. And we look for these in attractive editions. Except for a few classic examples, always present, the bookbuyer finds too often that bookstore counters neglect the older publications. Newness is the keynote of their supply. By keeping in stock and giving salable prominence to the best "juveniles" of the past, the Bookshop renders an important service to the people who know books and their differences.

Already it must be true that many children can look back to their introduction to a beloved book, remembering the first meeting in the Bookshop for Boys and Girls. For parents and librarians and children expect to find not only the delightful new edition of an old friend, but the exceptional, the choice, the book of distinguished preëminence in its field.

But the Bookshop has never been didactic in its bearing, a friendly place, rather, where children and grown-ups, too, can

handle, can sample, can explore, each to his own taste. A careful hand has merely cut away the black alder so the young fir trees shall not be choked.

So we have grown to depend upon this one-time experiment as a stable authority which could ill be spared.

No later setting will ever quite supplant that upstairs room in which were taken the first important steps that fixed the

character of this center of book lovers. Here were first issued the attractive annotated lists with their flavor of true literary quality. Here were the earliest Saturday book talks, where people who really knew talked about children and books. Here were the first exhibitions of school handwork and the examples of the working out of projects in progressive education. And there were spontaneous projects, too. Do you remember the model aëroplanes, which seemed quite wonderful to us, then?

It was from here that the Caravan books gaily set forth on the two summer jaunts up and down the coast, an adventure in carrying a rich cargo to other shores.

So each new departure has been planned to make good books better known, until now The Hornbook has come to bind in still closer connection the Bookshop and its friends.

As for the books for older people and the lending library, they seem mere adjuncts to the great prime object; and yet even in these branches the work has been well done.

If we could trace it out, the measure of achievement in this instance has sprung from an imagination quick to visualize fine opportunities, patience and courage to carry on under discouragements, an unfailing belief in the reality of good books as a source of power and delight. These are the gifts, unstintingly bestowed, that have made for the Bookshop for Boys and Girls a worthy place among the recognized Boston institutions.

ALICE-HEIDI AT HOME

YOU probably haven't noticed Alice-Heidi. She has been in The Bookshop for a good many years, except for temporary absences to have her hair recurled or dress-making done. She has been a silent watcher of all The Bookshop activities ever since December, 1916, when, as a story which appeared in "Little Folks" at that time relates, she was dropped from Santa Claus' pack as he flew over the Public Gardens, and she was fortunate enough to land in this bookshop when it was smaller, and lived upstairs. She has been a good child all this time, living on the old precept that "Children should be seen but not heard." Now she is to reap her reward, for she is to be often heard on these pages; and best of all, during Children's Book Week she is to be the center of a momentous event in The Bookshop. If you will come in then, best of all the very first day, November 10, you will find Alice-Heidi AT HOME. This is a real invitation, so put it down on your calendar; and it is a real surprise party, as Alice-Heidi does not know that you are invited and she does not know what is going to happen, either.

BOOKSHOP NOTES

Miss Eileen Soper's Etchings of children at play are being shown in the Bookshop gallery during October. Miss Soper, the daughter of Mr. George Soper, the artist and etcher, exhibited her first etchings at the Royal Academy in 1921, when she was fifteen years old.

An unusual feature of the November exhibition is that it will present the work of an entire family—wood block prints by Harold Haven Brown, water colors by Mrs. Florence Bradshaw Brown, and drawings and prints by Beatrice and Barbara Brown, whose illustrations appeared in "The Paris Pair," published by Dutton last year.

The Bookshop is agent in America for Elizabeth Keith's block prints of Chinese, Japanese and Korean scenes and types. Miss Keith is a young English woman, who went out to Japan in 1915. During the War, her caricatures of Japanese and foreign notabilities in Tokyo earned $1,000 for War charities. Miss Keith's print of East Gate, Seoul, Korea, has been purchased by the Japanese Government for the Uyeno Museum. She has exhibited in Peking, Tokyo, Seoul and Kobe. This fall, in November, she arrives in this country, and the Bookshop will hold an exhibition of her prints in February.

Other unusual prints which the Bookshop is showing for the first time this fall are those done by members of the Yeats family in

Ireland. There are also some delightful small water colors of scenes in Canterbury painted by a local artist. These will make delightful Christmas gifts and are low in price.

A 1924 publication of great value to every one interested in education is the magazine *Progressive Education*. All members of the Progressive Education Association know it well, for it is the quarterly review through which they are kept in touch with those centers, not in this country alone, where the problems of education are being worked out in the light of the newer methods. As Mr. Stanwood Cobb points out in his opening editorial of the first number of the quarterly, which was published last April, a great awakening of popular interest in education has come to pass. Daily experiences at the Bookshop bear evidence to the truth of this statement. We have had sincere expressions of enthusiasm and appreciation from both parents and teachers who read the quarterly, and we all look forward to the third number, due this month.

(*Progressive Education*, single copies, 50 cents. Membership in the Progressive Education Association, including the quarterly, $2.00 a year.)

Friends of the Book Caravan will be glad to know that that famous vehicle is still busy with books in the country of New York state, under the direction of the Monroe County School Department. Miss Ruth Drake, an able librarian, who drove the Book Car for the Bookshop in its second season, is driving it now, and is developing for the County this rural work.

Personal: Miss Frances Darling, who tracks down the out-of-print or other much-desired books for Bookshop customers, and cares for all special orders, has just returned from four weeks spent in the Chatham Square Branch of the New York Public Library. She was eager to see once more what books the children were enjoying in this Branch, with which she had a former connection.

Miss Margarita Safford's friends will be glad to know that she returned on October 1 to her station with the grown-up books, after a long summer at Manset, Maine.

Miss Greta Wood will spend October at her home in Bangor, returning to the Bookshop November 3.

Miss Elinor Whitney and Miss Mahony returned July 14 from a delightful holiday of two months in France, England and Scotland. During Miss Mahony's absence the Bookshop was in charge of her Assistant-Director, Miss Mary A. Whitney.

A Little Schoolgirl (1667) Holding Her Horn-Book. From "The History of Everyday Things in England."